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Annex "A," Subparagraph 1i,
Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

53 In its course of change, Formosa has evolved from a primitive folk society to a comparatively modern society, and in the process, its artistic and intellectual expression, derived from traditional Chinese culture, has been strongly influenced by Western civilization. The most noticeable transformation occurred during the 1920's, following hard upon marked changes in Formosan economy and ways of life.

I. TRADITIONAL EXPRESSION

Before 1920, literary and philosophic thought, calligraphy, painting, music, and drama followed traditional patterns of artistic and intellectual expression brought to Formosa from the China Mainland. There are few examples of artistic or intellectual expression distinctive to Formosa.

Literary and Philosophy Thought. In Formosa as in China proper, literature and philosophy were the provinces of the scholar-official (mandarin) and scholar-gentry classes, who had sufficient education and the leisure to seek opportunities for the expression of ideal forms of culture

53 and good taste. Theirs remained private arts, practiced for pleasure, and had little to do with the common people, who may have respected these activities but did not understand their value.

Some scholar-officials of the Ming Dynasty (A.D. 1368-1644) came to Formosa during the rule of Koxinga (see chapter on Historical Setting). To provide diversion in this outpost of civilization, they formed literary groups and poetry associations. Some of their works have been preserved. During the Manchu Dynasty (A.D. 1644-1912), the mandarins continued to devote their leisure time to literary activities, and Formosans aspiring to the class of scholar-officials began to participate in the various intellectual movements. Of the chronicles that remain, a series of studies of the various prefectures, documents comparable to our present-day regional surveys, are of particular interest. Poetry associations continued to flourish until the later years of the Japanese rule in Formosa, when the scholar-official class began to lose its place in the modern community.

Fine Arts. The scholar-officials and scholar-gentry also made painting and calligraphy their provinces. There were no professional artists as we know them. Painters, sculptors, and architects skilled in building temples and mansions were looked down upon as artisans, gifted members of the lower classes.

Music. The gentry cultivated certain skills in music, composing and playing traditional instruments for private enjoyment or as a mark of accomplishment. Among the lower classes, the

• 53 the usual folk music, unwritten and passed from generation to generation, was extremely popular. Professional musicians formed a part of the Formosan society and were called upon to perform at funerals or entertained the guests following the marriage rites. They had a low social status. Sacred music as well as dances of a religious nature were performed at annual festivals and consecrated to the memory of Confucius.

Drama. Traditional Chinese drama, which flourished on Formosa, is akin to the Western opera. Songs and speeches were performed in mandarin Chinese, and although most native Formosans did not understand mandarin, they patronized the opera. More popular than opera was a kind of folk show, using local dialects and stemming from religious ceremonies in much the way Western drama developed from religious processions and the re-enactment of religious themes. Puppet shows, similar to those seen today in Java, also played a part in the island's entertainment. Actors and players were considered mountebanks, amusing and irresponsible members of the community.

Folklore. Myths, legends, folktales, folksongs, proverbs, and riddles popular on Formosa resemble those common in South China, which in turn have their equivalents in every culture. Local names and local heroes are substituted.

II. CONTEMPORARY EXPRESSION

• 53 Modern artistic and intellectual expression are carried on by professionals and semi-professionals who enjoy popular respect if successful. However, even as recently as the 1920's the young who wished to make a career of poetry, painting or music were dissuaded by their families or faced disapproval and strong opposition. It remained a distinction for the family if a young man chose to become a teacher.

Primary and secondary schools on Formosa have fostered an interest in the arts. Missionaries from the Western countries have sometimes encouraged artistic activities, and performers and exhibits from Japan and the Western countries sometimes came to Formosa. Advanced study in any of the arts usually required trips to Japan and China. Later, some centers of artistic and intellectual activity were formed on Formosa, and often they became an integral part of political and social movements. Politically speaking, the development of native centers was a protest against Formosa's status as a colony; socially, it was a criticism of traditional culture, and was stubbornly resisted by conservative elements. The young were attracted to the new culture which looked to the West for inspiration and guidance.

Literature. The magazine Taiwan Youth (later changed to Taiwan) was first published in July 1920 as an organ for literary and cultural

53 expression. Printed in Tokyo, it was subject to strict censorship. It continued monthly publication until May 1924. In 1923, a fortnightly journal, Taiwan People's Journal, began publication in Tokyo. Later, it became a weekly magazine, and in August 1927 the colonial government permitted the offices of the journal to move to Formosa. In 1932 it became a daily newspaper. These magazines were chiefly concerned with articles on current political, economic, and social problems, although space was allotted to literature and the arts.

A controversy over language and style was in progress during 1922-24. The magazine Taiwan included articles in Chinese and Japanese, but rising national sentiment urged the exclusive use of Chinese so that an increasing number of Formosans interested in the new cultural movement might benefit. However, because traditional Chinese style was antiquated and not suitable for the exact expression of the new culture, a popular style, which made no distinction between the spoken and the written word, came into vogue. "Popular Chinese" was already in use on the Mainland, and in 1923 the Taiwan People's Journal was published only in Chinese.

The "new style" demanded a change in concepts and values, and conservative intellectuals were not in favor of so radical a departure from established mores. Disputes continued through the 1920's, although by 1925 modern translations of Western and Japanese literary works had begun

53 to appear, and by 1927 many Chinese works in the new vernacular were read in Formosa.

Hitherto the Taiwan People's Journal and the magazine Taiwan had been the only outlets for literary works; after 1930, various literary groups were formed and a number of literary journals were published. In 1935, these groups were united under the leadership of the Taiwan Literary Federation.

When the Japanese invasion of North China began in June 1937, publishers in Formosa were forbidden to use the Chinese language. Censorship of all literary activities was strictly enforced. Expressions of national sentiment were forbidden, and artists were forced to confine themselves to minor themes involving local manners and customs.

Fine Arts. Japanese teachers in secondary schools encouraged an interest and talent for water colors and oil painting. In the 1920's, talented Formosans went to Japan to continue their training, and many associations of artists were formed. In 1927, the Taiwan Educational Association sponsored a semi-official art exhibition. In 1938, the government undertook sponsorship of the exhibition and continued it until 1943. Both Japanese and Formosans participated in these exhibitions under government sponsorship. A federation of artists was established in 1934 and continued the promotion of native arts until 1944.

Ideological content is less evident in the fine arts and in music than it is in works of literature, and for this reason censorship of paintings

53 was not strictly enforced. During the period of Japanese rule, and especially during the years of the Japanese invasion of Mainland China, when artists in other fields were silent, music, sculptur and painting flourished on the island.

Music. Talented young Formosans received their musical training in Japan during the 1920's. In 1934, a group of musicians banded together to give concerts. In 1936, for the relief of earthquake victims, a fund-raising concert team was organized to tour the island.

Drama. Stimulated by the activities of the Japanese on Formosa and by students who had observed the rise of new dramatic forms on the China Mainland, native troupes organized a drama movement in 1923. Members of the Taiwan Cultural Association gave equal emphasis to the artistic value and the enlightenment value of drama. The leader of the new dramatic movement, Wei-hsien Chang, went to Japan in 1928 for further theatrical training. Upon his return, he organized a dramatic school. In 1934, a drama festival open to both Japanese and Formosans marked the peak of dramatic activity on the island. Since that time, dramatic art has languished.

Dance. The performances of visiting Japanese and Western dancers in Formosa acted as a stimulus to the Formosans. Japanese teachers conducted classes in ballet, and many Formosans went to Japan for extensive training.

814 Intellectual Activity. The Japanese colonial government encouraged training in medicine, agriculture, and management in order to increase the number of technical personnel for local industry. Training in the humanities and the social sciences was not encouraged, since these endeavors might tend to awaken national consciousness. But many Formosans persisted, migrated to Japan and China for additional training, and returned to publish in various academic journals. Few positions were open to graduates in the humanities and the social sciences, and there is little evidence of collective activity in these fields, although some intellectuals formed small groups.

III. POSTWAR EXPRESSION

• 53 After Formosa was restored to China in 1945, artistic and intellectual activities received a new impetus from the abandonment of cultural restrictions imposed by the Japanese. They have continued to increase as the result of the great number of artists and intellectuals from the Mainland who have taken refuge in Formosa. Participation in various groups has grown steadily. This is particularly true in the fields of literature.

The revival of traditional drama, opera, and native music is underway, and all forms of artistic expression are studied. Motion pictures, particularly those imported from the United States are popular. A provincial orchestra has been forme and often broadcasts. An annual art exhibition has been established by the provincial government.

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53 The China Literature-Arts Prize Committee awards cash prizes to writers and composers who show evidence of talent; prizes are apt to go to those who use anti-Communist themes or offer works encouraging the awakening of national consciousness. Prizes are awarded to poets, novelists, dramatists, and composers. One of the more important organizations for the promotion of literary and artistic activities is in the China Literature and Arts Association.